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Literaturangaben unterdrückt, die dem Studirenden in irgend einer Weise den Author oder Zeit und Ort der Entstehung des literarischen Produktes hätten verraten können. Carl von Kraus will in seinem mittelhochdeutschen Übungsbuch vor allen Dingen zu Stilistischen Übungen anregen, um auf die Weise neue Bausteine zu gewinnen für unsere immer noch recht mangelhafte Kenntniss von der Entstehung und Entwicklung der höfischen Kunst. Er schliesst sich strenge an die Überlieferung an bei der Widergabe seiner Texte, die er fast alle neu kollationiert hat. Wie Carl von Kraus es für durchaus angepasst hält gegen Meyer-Benfey im Anhang ein genaues Verzeichniss der Literatur über die einzelnen Sprachproben beizufügen, mit welchem Grundsatz ich durchaus übereinstimme, so benutzt er auch jede Gelegenheit, auf die Varianten im Texte der verschiedenen Handschriften hinzuweisen, um so den Studenten zu veranlassen auf das Landschäftliche in Sprache und Orthographie von Anfang an zu achten. Ausser dem Wigamur, Portimunt, dem Sperber, sind besonders herangezogen der Graf Rudolph und Athis und Prophlias, für die der Herausgeber besondere Vorliebe zu haben scheint, während sie von der Forschung im allgemeinen bis dahin recht stiefmütterlich behandelt wurden. Ein wertvoller Abschnitt ist ferner der mittelhochdeutschen Lyrik gewidmet, um zum Studium der Eigenart der mittelhochdeutschen Lyriker anzuleiten.

Das mittelhochdeutsche Übungsbuch von Carl von Kraus reiht sich in jeder Hinsicht würdig der unter Streitbergs Leitung herausgegebene Sammlung germanischer Elementar- und Handbücher an.

Mit Meyer-Benfey gebe ich jedoch dem Wunsche Ausdruck, dass uns bald das *ideale Übungsbuch* geschenkt werden möchte, eine *Sammlung von Faksimiles*, was bei dem heutigen Stande der Reproduktionskunst, wie sie uns z. B. in den von Otto Clemen herausgegebenen Zwickauer Facsimiledrucken vorgeführt wird, wohl möglich wäre, wenn man sich auch wohl zuerst, was die Masse anbetrifft, etwas zu bescheiden haben würde.

ERNST VOSS.

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DR. FRITZ STRICH: *Die Mythologie in der deutschen Literatur von Klopstock bis Wagner.* Halle a. S. 1910.

Strich's *Die Mythologie in der deutschen Literatur von Klopstock bis Wagner*, has come opportunely to answer a need long felt by students of German literature, and is a monumental work of real value.

This complete and careful investigation, which aims to give a contribution to the "history of ideas," makes it abun-

dantly clear that the problem of the nature and function of mythology in art has since the days of Klopstock and Herder been the central problem of imaginative German literature. Thus the study of the literature of this period is seen to resolve itself largely into an analysis of the deeper meanings which the various poets infused into traditional myths, their personal interpretations varying, indeed, with the everchanging ideals and insights of their times.

Strich shows how in the thought and literature of the period from Klopstock to Wagner the problem of the *myth* came step by step to be felt as coincident with the problem of poetic creation, and with the problem of cognition itself, so that it was seen to be impossible to separate, in their fundamental essence, philosophy, and art, and religion. Accordingly full discussion is given, in this book, of philosophic and religious thought and theory, as well as of the resulting poetic productions: "for," says Strich in his Preface, "it is not possible to understand one without the other." In this broad treatment of the philosophic background Strich's attitude is in harmony with that of Oscar Walzel, who in his excellent little book "*Deutsche Romantik*" speaks with condemnation of the time—not yet entirely gone by—when philosophic thought played but a "*Cinderella rôle*" in the treatment of literary history.

It is patent that the task of organizing all this rich material of theory as of practice is one of tremendous difficulty both on account of its complexity and on account of its fullness. Although one may wonder, perhaps, whether more highlights, more strongly accented lines in the handling of the enormous mass of material, might not have been an advantage, yet one is compelled to recognize that Strich has well presented and developed the interweaving of the infinite influences concerned; and that one gets not only a feeling of gradual growth and unfolding, but a strong realization of the connection of individual thought and creation with the determining social background.

Strich uses the conception of mythology in its broadest connotation; it includes, for him, "all sensuous representations of the divine, all symbolisations of the invisible in visible forms, all vivifications of nature, and all personifications of ideas."

Following out chronologically the long intricate story of the confluences and ramifications and transformations of thought upon this subject, he touches briefly on Bodmer's and Breitingner's tentative questionings and statements regarding the possible justification of the use of mythology in poetry; presents in full detail the gradual development of

Herder's convictions concerning the essential nature and functions of *myth* and the process involved in myth-making; discusses carefully the studies of Goethe and Schiller; and comes then to the central theme of his investigation; the triumphant proclamation by Novalis, Schelling, and Friedrich Schlegel, of myth as the primitive as well as final principle not only of art and cognition, but of religion and of science or "natural philosophy."

As it had been the task of the eighteenth century to re-establish the primitive union between philosophy and poetry, so, says Strich, it was the task of the romanticists to reconquer the religious sense, and to prove the identity not only of philosophy and poetry, but also of science and religion. They were the first, he adds, fully to unfold the conception of *myth*, and to apply it to all the realms of intellectual life. The separate currents of romantic thought, independent yet from the first directed toward one goal, all met in Friedrich Schlegel's "Conversation concerning Poetry." In leading up to this central theme of his book Strich makes clear, moreover, how the "romantic attitudes and theories grew logically and inevitably out of those of Herder, Goethe, and Schiller; how the romanticists were merely endeavoring to reconcile Goethe-Spinoza with Leibniz and Fichte; and how in their theories objective and subjective idealism met and were harmonized in a monism which insisted on the identity of the *real* and of the *ideal*. Strich says that Goethe himself recognized that "classicism" and "romanticism" are not in their fundamental essence antagonistic (II 316), there being indeed but one "universal poetry," namely, the sensible expression of man's vision of the infinite; and he finds that the antagonism exists merely in the fact that while Goethe generally preferred clear outlines and plastic form in the handling of his myths, the romanticists accented their symbolic significance and the religious or rather mystical mood.

Leaving this central portion of the discussion, Strich next considers the attacks of Heine and Young Germany against the exaggerated developments which some of the romantic tendencies later underwent; speaks briefly of Hegel's historic theories and of his dramatic interpreter Hebbel; and concludes the book with a consideration of Wagner. He shows how Wagner stands out as the re-proclaimer of the older thought regarding the nature and importance of the myth as a basis for all great imaginative and social art, and how he has become thereby one of the chief heralds of the new-romantic tendencies of the present day.

As is evident from the preceding summary, the foremost problem of all these arguments was the problem concerning

the nature and fundamental importance of the mythic process.

Another question which is constantly discussed by the poets is the question of the relative value of various traditional mythologies. Strich gives a full account of the warfare waged over Greek and Roman, Jewish and Christian, Indian, Keltic, and national Teutonic mythologies; he shows how the scales decided now in favor of one, now of another; and how the romantists—while having a particular fondness for the mediaeval and for the national Teutonic mythologies—nevertheless maintained that all are of equal value because all are in final essence interpretations of the infinite in terms of sensible finite forms.

Strich considers also the demand made for a “new” mythology which should symbolize and embody the modern scientific systems of Copernicus and Newton and the new idealistic philosophies, and which should thus do for them what the old mythologies had done for man’s primitive scientific and philosophic outlook. This demand, first made by Herder, became in the days of Schlegel’s *Athenaeum* a central postulate.

Herder had taught, as was seen, that all great imaginative art must have its root in mythology; he demanded, moreover, that myths should never be used adventitiously, or as decoration; but that they should always be vitally expressive of personal meanings and experiences. In chapters following the various theoretical discussions, examination is made by Strich of the numberless myths as they appear in the poetic productions of the various writers. He distinguishes several ways in which they were revitalized. In the Storm and Stress period myths like those of Prometheus and Niobe were used again and again to embody the emotional protest of that rebellious age. Another favorite motive of the time was that of the struggle between good and evil spirits for the possession of the human soul. Herder, Winckelmann, Goethe, and Schiller found in the Greek gods the prototypes of their humanistic ideals of harmonious self-control and tolerance. Schiller succeeded in making the Greek myths expressive of his entire philosophic system; and similarly the romanticists used them—and the myths of all other systems—to symbolize their “natural philosophy” and their philosophy of art. Goethe had already used myths like those of Ganymed and the Erlking to express his pantheistic vivification of nature; and now Greek and Teutonic and Christian mythology, higher gods and the lesser spirits of the elements, were used—by Hoelderlin, Novalis, Tieck, Schelling, and hosts of others—for the one purpose of giving expression to their enthusiastic faith that nature and spirit can not be divorced from one another,

and that both are divine. The tale of man's fall from a primitive state of nature and harmony into the wracking dualisms of developing cognition, and his dream of a new age of harmony to be brought about by the healing ministrations of the art-faculty, were symbolized over and over by the myth of the Golden Age. The magic power of art found a favorite symbol in the stories of Arion and Orpheus.

During the period of myth-hostility which followed this fruitful age of myth-intoxication, myths were used by Heine and others quite unmythically; but the work of the earlier poets was taken up again by Wagner, who expressed in terms of mythology his deepest moral and social convictions.

Strich's treatment of this sheerly inexhaustible poetic material is comprehensive and suggestive. Naturally, one finds interpretations with which one does not entirely agree—such are, for instance, the explanations of Goethe's and of "Klingsohr's" *Maerchen*; on the other hand, a student of Novalis and his friends will appreciate Strich's interesting exposition of their "light-worship," and will respond heartily to his statement that the romanticist's glorification of night has been very much over-emphasized. Wieland's satirical use of *myth* is given full consideration, and is seen to be very interesting as the rationalistic foil to Herder's activities.

The point of view from which romanticism is treated in this book is modern, and free from traditional prejudice; and the grasp of the entire subject is broad because the philosophic thought of which the poetic creations are the artistic embodiment is taken into full account. Thus this encyclopaedic treatise is an invaluable addition to the books on romanticism.

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GRAMMAR AND THINKING. A STUDY OF THE WORKING CONCEPTS IN SYNTAX, by Alfred Dwight Sheffield. New York and London, 1912.

We must heartily welcome a sensible volume on the larger aspects of language, especially as some of the American books on the subject have been poor and provincial. Sheffield, though not so excellent as Whitney, Morris, or Oertel, is fortunately a clear thinker and knows what he is about.

The purpose of the book is, to use the author's words, a fresh appraisal of the notions that our terms (in grammar; more specifically, in syntax) presuppose. As such an appraisal of the notions and terminology of scientific linguistics, if at all necessary, would have to be made on an entirely different plan and scale from those of S.'s book, we infer that he is speaking with reference to pedagogic language-work. In